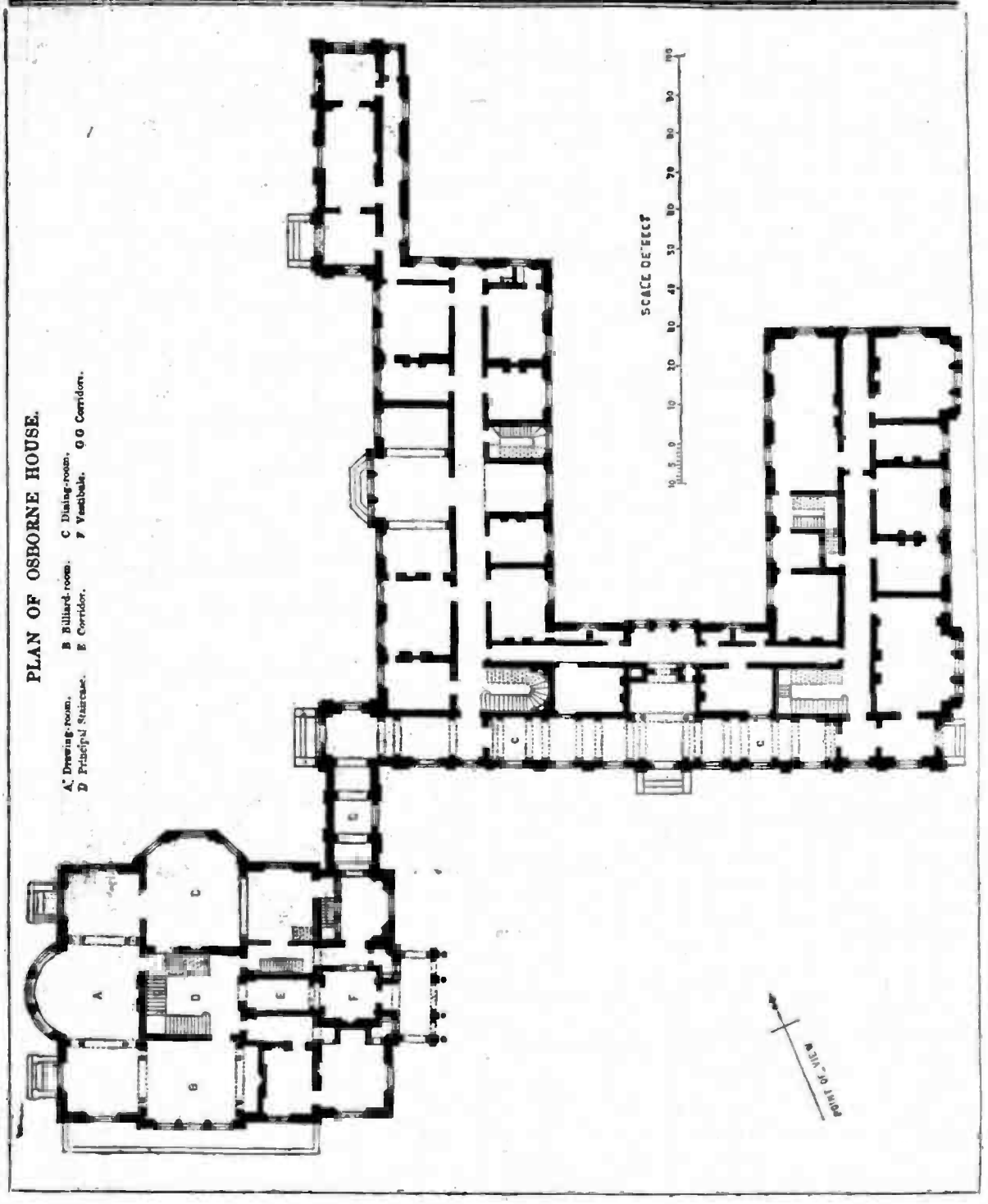
PLAN OF OSBORNE HOUSE.
A Drawing-room. B Billiard-room. C Dining-room;
D Principal Staircase. E Corridor. F Vestibule. G G Corridor.
SCALE OF FEET
POINT OF VIEW

ON THE STUDY OF DESIGN, FROM PAINTINGS, &c., IN HAMPTON-COURT PALACE.

AT a meeting of the Decorative Art Society, on the 8th instant, Mr. Bulnois in the chair, a paper, "On the Study of Design from Tapestries, Paintings, &c., at Hampton-Court Palace," was read by Mr. Dwyer. The subject was prefaced by remarks upon the ordinary disregard of those things within our reach at all times, whilst a fondness prevails very generally for speaking of foreign arts in caves, temples, cathedrals, &c., as "very fine," by those who often are dwelling in shameless ignorance of the genius which illumines a Westminster Abbey, Saint Paul's, or Saint Stephen's, Walbrook.

It was remarked, that we pass along the highways and byeways,—and that things common and uncommon are familiarised by constant association till we observe them not. We are only impressed, as the case may be, by matter of a very new or of a very ancient character. It is, however, necessary to awaken reason, and to render our senses susceptible, by thoughtful investigations, to a truer appreciation of those qualities which ought to challenge our respect, and which ought to serve as our guides or our monitors. It was contended that we may thus be taught, and most forcibly too, that there are vast fields for thought beyond the boundary of our own imaginings,—regions wherein the various tastes and feelings of past ages have been well-begotten, matured, and then neglected. In comparing our deeds with those of bygone times, it was suggested that it should be our aim to discover wherein we now excel or are deficient—to trace results from causes, and to contemplate the issues in a free unprejudiced manner. Moreover, the architect or painter who speaks of time-honoured Athens, of the wondrous structures of Egypt and India, to those who have not seen them, speaks at a disadvantage, for while the intellect can grasp at once the actual features of art as seen by the eye, things which are but dimly pictured upon the mind by associations imbibed from relics in a museum, can never be more than partly estimated or understood; and although the mind may theorise upon and extend an idea, it does not frequently attain to a true or just embodiment of a fact described. After considerations such as these, Mr. Dwyer said, he had devoted a few days in the autumn at Hampton Court, and he hoped that in his aim to evoke some of the practical and useful information that the palace affords, it would be remembered that there are convenient opportunities for witnessing these things, to which he would draw attention, and also of testing the value and accuracy of his remarks. Visits, with a spirit of searching inquiry, were recommended to the architect, painter, sculptor, and every lover of the arts. The vague and redundant impressions, usual

For Non-Stop OCR and PDF Compression visit ThePaperlessOffice.org